

THE NEW "HIDE-YOUR-NOSE" HAT AND SOME OTHERS

Now come the fall and winter seasons, and with them worry for millinery, for she must determine just what her supply of headgear shall be.

Noses must be hidden by the hats. This is the latest edict from Paris, according to Mlle. Louise la Tronthe, millinery expert for the Southwest Empire Magazine. Mlle. Tronthe, through her connection with the most fashionable of Parisian modistes and milliners, is in a position to know the styles even before they are exhibited along the Parisian boulevards and at the race tracks.

With the hiding of the nose comes a rakish tilt to the hat. With the tilt the piquant expression of the belles of the winter of 1912-13 will be greatly enhanced.

Black is the color for the season. A white trimming may be worn, but the woman who wants to be dressed in the fashionable mode will make the foundation of her head covering of black. Simplicity is another note which will be emphasized this year. In place of gardens of fruit and flowers, gaudy feathers and huge masses of ribbons there will be a few chaste bows.

For evening wear, of course, aligrettes will be de rigueur, even more than in former years. Of course, with the terrible extermination of the white heron in the Florida marshes by hunters for millinery houses, real aligrettes are worth far more than their weight in gold, but the factories have at last succeeded in turning out substitutes that can not be told from the real heron plume except by the expert.

The aligrettes are being worn very high, and must be cocked jauntily over one ear to obtain the desired effect of fashion. At the opening of the opera season in Paris the entire floor of the house was a sea of nodding white plumes.

Another innovation is the introduction of the mantilla for church wear. It will be remembered that about three years ago a movement was made to introduce this style, but failed for some unknown reason. However, throughout fashionable Europe church-going women insist on the mantilla for Sunday wear, and the fashion is rapidly gaining a foothold in the East.

The reasons for this are many. In the first place the mantilla gives a

wear white. The colors are never mixed, but a shade to match the hair may be worn if the gown corresponds. Some of the lace mantillas on exhibition in the exclusive millinery shops in the East instinctively make one think of Spain and its scorching sun.

The custom of wearing mantillas to church has long been common in the countries of Southern and Eastern Europe, where most of the present styles are originating, and the women there have the science of wearing them reduced to a fine art. It's origin was in the day of St. Paul, when he commanded that women should never appear in church with their heads uncovered. In those days the nearest thing to a head-covering was the mantilla, used when the weather was inclement, and naturally the women turned to this. In clear weather the women always wore a fillet around their temples, and allowed their hair to hang free about their shoulders. The use of a scarf in this country for evening wear, when a woman desires to keep her coiffure in the condition her hairdresser fixed it, had its inception in the mantilla.

All hats are being made in much lighter weights than formerly, however, and the rival milliners are vying with one another to see who can eliminate the most ounces. It reminds the observer of a competition held among English cavalry officers a few years ago for the purpose of cutting down the weight of equipment for horse and man. Some remarkably good results were obtained, both in point of comfort and service, and Tommy Atkins breathed heartfelt sighs of relief when he cast aside the ponderous cavalry outfit which had been a tradition of the army since the Crimean War and donned the new one, lighter by many pounds.

In the contest for lightness millinery has been the pet material of the milliners, but for the winter and fall lightweight felt and velvet, on light canvas frames, are much approved. With a little skill any woman may make these hats at home, for the old system of wiring the frames to make them stiff is dying out. Lumber, pliable hats which can be made to fit almost anyone are the style.

One famous actress recently had a hat made for her which weighed



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and nose and tilting sharply upward behind. At the right side is a curved mount of black plumes, which curl downward to the throat.

The hats for this season are not new in their fundamental principles. It seems as though the milliners have exhausted all their big ideas, and are devoting their energies now to merely changing the trimming.

The majority of the hats will have low crowns, and a roll in the brim like that of a man's derby, which shows their hair.

Now for white hats felt is the favored material, and for black velvet. The black hat of last spring and summer, which sprang up like a mushroom despite the desperate attempts of the milliners to rid themselves of their surplus stock of hats with the weird, variegated Balkan colors, bids fair to continue

right through fall and winter with no decrease in popularity.

The fact that the velvet is little use for wear does not seem to bother fashion's devotees in the slightest. Its tendency toward spotting, and its well-known propensity for catching the dust have no effect upon the sale. The women insist that it shall be worn—and it is.

Plush, the shaggiest sort of plush, has largely replaced felt, particularly in the colors. The clumsy outlines into which plush falls of its own accord, unless cut to the satin finish, and which always looks more or less bulky, gives the hats a decidedly home-made appearance, of which their wearers seem to be really proud.

There is a decided reaction in the hats of this season from the millinery of the early spring, while the Balkan colors were yet raging before the simple colors drove them

from the heads of the women. Every design shows this season is modest, and in fact, too modest to harmonize with the extreme in drapery and the slit skirts that go tearing through the streets to the wild delight of all men in sight.

Hats will have no definite outline. The lumpier and clumsier they appear the better. Crowns must be soft.

The "Tango Tam" is one of the latest styles, which had its inception in the moving picture productions of medieval scenes. It is virtually the same as the bonnet worn by the men in the days of Francesca da Rimini, a velvet headcovering with soft crown and small, still brim, with a feather hanging from one side.

The "Tango Tam" is designed for the floppy hair.

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Harem Turban Will Create Furore in Winter Headgear Fashions, Milliners Predict-- Fur in Favor for Certain Types of Beauty.

brim is straight and the trimming is a band of flat feather across the front and a pair of small, pointed wings on each side over the ears. The hat must fit the head closely and the crown rise to a medium height.

The ostrich plume has come back! It is widely worn everywhere. Black is the usual color, but taupe and some of the deep, mild greens are great favorites.

A complete outfit of automobile headgear is absolutely necessary for the woman of today. As everyone knows, it is impossible to wear the ordinary hat while motoring. A silk cap or bonnet made of a straight strip of goods about a yard long is among the newest inventions. One end is gathered in close under a big button the size of a half dollar. The other is slit up about half the length.

Someone Will Stop High Hat Prices.

It is not long before a revolution must come, if not on the part of the women who are being worried into nervousness by the struggle to keep up with the styles, then on the part of the unfortunate men who must pay for them. The changes in fashion are being carried too far, and the milliners are charging fancy prices for the same old materials under new names.

Many of the direct importations from Paris are hats framed in the

versally now fashionable, are decidedly becoming, the tilted hats will suit only certain personalities and faces.

Another becoming winter hat is made in soft felt and velvet, of such colors as violine, Chinese blue, pearl gray, pure white and black, of course. It is tilted very abruptly on the right side and under the raised brim there is a mirror bow of black velvet which holds the mount in place.

The expense of hats is becoming greater and greater every year, with the increasing demand for three or four changes every season, even among women of very moderate means.

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This gives the effect of an Oriental turban.

Getting back to ordinary wear once more, the black velvet panne in a new French shape has the odd spike augette in a vivid apricot hue.

The tilted hat is a craze in Paris just now. If the shapes are not tilted up abruptly at the side they must be lifted at the back. The present style of hair dressing is so attractive that it seems a shame to change it, and the tilted hats will demand a thousand and one different styles of rats, puffs, curls, etc., to fill up vacant places.

While the flat hats, which are uni-

big millinery factories of the country modelled after hats brought over by the buyers. Still others are designed by the milliners themselves and labelled real Parisian. Anything with a French or English trademark appeals to many women, when if they examined their purchases closely they probably would discover inside the label of some factory where the hat was made by a girl who earns \$4 a week.

Ribbon which costs about 3 or 10 cents a yard over the department store counter costs a couple of dollars from the milliner, who adds a French name.

UTILIZING THE STONE WALLS

Nothing in rural New England is more adorable than the outburst of wild roses which begins about the middle of June and in some places lasts until the end of September. The wild rose bushes are frequently found clustering along the old stone walls which were formerly in great abundance and now are more and more rarely found dividing the hillside or seashore farms into pasture lots or corn fields or orchards. If there was any one product which New England generously and even lavishly offered its masters when they first began to clear its wilderness, it was the materials for stone walls. They were impartially distributed under and over the soil. The stones were of every size and shape; there were huge ones for the lower courses and graduated minor ones to pile on top. In many places they could be made double thickness, with hollows to fill in with superfluities. That often failed to exhaust the supply. It is odd that they were not used more for building houses, even as they found their place in lining deep wells where hung specimens of the old oaken bucket. Of late years, especially along the seashore, architects having cast their eyes on

them and seen in them artistic possibilities, the farmers have been glad to sell at rather high, certainly at growing prices, the old stone walls that their ancestors or the original owners of the land had created at such cost of lame backs and sweaty foreheads. The disappearance of them has caused a considerable loss in the picturesque of many localities. Around them clustered the wild rose bushes, and the delicate pale pink blossoms looking like exotic butterflies gave a tender, poetic significance to the lichen-covered gray rocks which had been so patiently piled and kept piled for so many years. Wild roses do not stand picking very well, they quickly drop their petals or fade away when put into vases; but if not interfered with, they keep up a sweet succession of blossoms, and often one may see the jeweled hummingbird poised over them, perfectly motionless apparently, though his wings are buzzing like a dynamo, then darting off like a coal of fire. June is particularly the season of the wild roses, and before the summer drought has yellowed the fields, the loveliest sight that can be seen at the seashore is a cluster of the dainty single-petaled flowers against a background of lush grass bounded by the violet blue of the sunny ocean.



touch of simple dignity which can not be found in the ordinary hat. It really is beautiful, and if worn rightly can be given a wonderfully striking effect. Also it is very light on the head, and relieves the wearer of much fatigue hitherto the inevitable penalty of sitting through a long church service wearing a heavy hat.

Black the Thing in Mantillas.

Black is the fashionable color for mantillas but many young girls

but an ounce and a half, virtually a record. It was not long afterward when other milliners, copying the design, put similar hats on the market, and at much reduced prices. The first hat, of the simplest material imaginable, cost the actress \$200. The models are selling as low as \$10.

Tilted Pure White Hat Is Striking.

A striking hat is one of pure white felt pulled down over the eyes